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(ce théâtre) a été fait.”<sup>9</sup> The picture is not always “fidèle et minutieuse,” nor is it always concerned with the “mœurs du temps,” but he seems to be in the right when he adds, “Une foule de traits, dont il est semé, sont le fruit d’une observation exacte, naturelle et vive; ils nous apprennent beaucoup de choses sur cette portion de la vie humaine que les chroniques . . . ne nous révéleront jamais.”

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### THE PHRASE *Sturm und Drang*.

It is well-known that Klinger’s drama *Sturm und Drang* furnished the name for the literary movement of which it is one of the most characteristic productions. R. M. Werner (*Zt. f. d. Oesterreich. Gymnasien*, v. 30, p. 293; 1879) has shown that, before Kaufmann gave this title to Klinger’s drama, Lavater in a letter to Herder used the phrase “aus Sturm und Gedränge heraus.” The drama was first performed at Leipsic on the first of April, 1777 (Rieger, *F. M. Klinger*, I, 198). On the third of April, Klinger writes to a friend (Rieger, I, 407): “Von mir zu reden wäre viel. Ich lebe so hin, bald in Drang und Sturm, bald im gelinden Säusslen, unter Musik, Comoedie und Spiel, Musen und etc.” It is the first passage in which the title of the drama is used, though with a slight change of order, to express a state of feeling which was characteristic of Klinger and his associates. Later in the year the drama was performed at Frankfurt by Seyler’s troupe, but had little success. H. L. Wagner in his *Briefe die Seylerische Schauspieler-gesellschaft betreffend* (1777), attributed the failure to the fact that the people did not know what the title meant; then he continues: “wer fühlt oder auch nur ahndet, was Sturm und Drang seyn mag, für den ist er geschrieben; wessen Nerven aber zu abgespannt, zu erschlaft sind, vielleicht von jeher keinen rechten Ton gehabt haben; wer die drey Worte anstaunt, als wären sie chinesisches oder malabarisch, der hat hier nichts zu erwarten, mag immerhin ein alltägliches Gericht sich aufischen lassen.” (E. Schmidt, *H. L.*

<sup>9</sup> *Les Mystères*.

Wagner, 1879, p. 52). The next place where the phrase is used is a review in the *Nürnbergische gelehrte Zeitung auf das Jahr 1778*. The work under consideration is *Sammlung neuer Original-Stücke für das Deutsche Theater*. Berlin und Leipzig, bey G. J. Decker, 1777. The reviewer begins (p. 83): “In dieser Sammlung sind drey Stücke enthalten. I. Der glückliche Geburtstag. II. Besser getrennt als ungeliebt. III. Das Goldstück, oder der kleine Menschenfreund. Das erste und das letzte ist von Schlettern, einem Mitgliede der Seilerischen Schauspielergesellschaft. Das zweite von D’Arien. . . . Um des ersten willen heissen wir den Verfasser mit Freuden willkommen! Es war uns ein wahres Vergnügen, unter so vielem Gewirre, Sturm und Drang und kolossalischen Karikaturen, an ihm einen Mann zu finden, der sich näher an die Natur hält.” Decker’s *Sammlung neuer Original-Stücke* also contained Klinger’s *Sturm und Drang* (cf. Rieger, *F. M. Klinger*, I, 200; Goedeke, IV, 319), but the copy in the hand of the reviewer had evidently only three plays. In the following year, 1779, the phrase is found in a humorous prologue entitled *Die neuen Schauspieler in Mannheim*. The passage is cited by E. Schmidt in his book on H. L. Wagner (p. 130, n. 34). The daughter of an innkeeper describes a rehearsal in which a man for half an hour soliloquized “von Sturm und Drang, von plastischer Natur, Thatkraft, Wonnegefühl, bildendem Traum, von einem Ding, das ein Ding und wieder kein Ding ist.”

The *Gothaische gelehrte Zeitung* of 1780 (p. 144) gives the phrase in participial form. In reviewing the novel *Wilhelm Edelwald, die Geschichte eines verlornen Sohns* (Leipzig, 1780), the writer says: “ein Roman der sich . . . durch Vermeidung beydes der weichen schmelzenden Empfindeley und der starken, geniëmässigen, stürmenden und dringenden Kraft unterscheidet.” During the same year the phrase is used twice in the novel *Geschichte eines Genies*, as R. M. Werner has pointed out in the *Zeitschrift f. d. Oesterreich. Gymnasien*, 1879, v. 30, p. 293. A juxtaposition of *Geniewesen* and *Sturm und Drang* as in the *Gothaische gelehrte Zeitung* of 1780, is found in the *Nürnbergische gelehrte Zeitung* of 1781. The writer says (p. 417): “Die Steckenpferde der Empfindsamkeit, des Genie-

wesens, des Sturms und Drangs sind, Gottlob ! jetzt grösstentheils von den Büchermachern so steif und lahm geritten, dass man selten mehr, als Knaben oder Krancke, damit auf die Leipziger Messen treiben sieht." In Schiller's *Nachrichten zum Nutzen und Vergnügen* (Stuttgart, 1781), there is in the number of July 31st an article about the peculiar marriage customs at the town of Calverton in England. The lot decides the question of marriage and so sentimentality and passion have no room there. The writer, perhaps Schiller himself, concludes his article with the following words : "Arme Jugend von Calverton ! wie selten werden unter dir die Legionenweiss herumschwermende inspirirte Jungens und Mädgens werden, wie wenig werden sie von Herzens Sturm und Drang, Mord- und Busch- Cameradschaft zu sagen wissen, wie selten werden sie Geisteskraft genug haben zu empfinden, wie Werther und sich das Hirn zu versengen, oder wie Siegwart, und es im Wasser aufzulösen ; aber wir werden desswegen nicht schlimmer daran seyn, antwortet ein solcher holzherzener Einwohner von Calverton." (Cf. Minor, *Der junge Schiller als Journalist*, Viertelj. f. Litt. gesch. 2, 376.)

A humorous variation of the phrase is used in the *Almanach der Belletristen und Belletristinnen* of 1782. In speaking of J. F. Schink, the writer says (p. 181) : "Seine ersten Werke verkündeten so etwas von Wurf und Drang, doch bekehrt' er sich nachher." *Drang* alone is used in the sense of *Sturm und Drang* in the *Nürnbergische gelehrte Zeitung* of 1780, p. 776 : "Romane, in welchen der Dämon der Empfindeley und das Drangs sein Spiel hat."

The passages show how quickly the title of Klinger's drama was applied to the literary movement of the time. It should be noted, however, that in all the passages quoted the phrase does not refer to the movement as a whole, it is not used in the sense of *Genieperiode* as to-day, but it is applied only to a certain important characteristic of the period. I do not doubt but further examination of the literature of the time will bring to light more evidence. For the time after 1782, Erdmann has collected a few passages (*F. M. Klingers dramatische Dichtungen*, Königsberg, 1777, p. 24), a few others may be found in Grimm and Heyne.

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# THOMAS KYD'S RIME SCHEMES AND THE AUTHORSHIP OF *Soliman and Perseda* AND OF *The First Part of Jeronimo*.

It is now generally conceded, on internal evidence, that Thomas Kyd wrote *Soliman and Perseda*. The authorship of *The First Part of Jeronimo* is yet in dispute. Sarrazin<sup>1</sup> attributes it to Kyd ; Schick<sup>2</sup> holds his conclusion in abeyance ; whereas Boas,<sup>3</sup> relying largely upon the argument of Fischer,<sup>4</sup> believes it to be the work of an anonymous playwright, and later in date than 1602. All evidence for *Soliman and Perseda*, and the weightier portion of that concerning the other play is internal. Apart, however, from the arguments adduced, there is an additional one which may be drawn from certain rime schemes of the plays.

Boas (p. LVII) refers vaguely to the likeness of *Soliman and Perseda* to Kyd's plays in "its metrical characteristics, such as the comparative frequency of double endings and run-on lines, and in its proportion of blank verse to rime." Schick notes some rhythmical features of *The Spanish Tragedy*<sup>5</sup> and speaks<sup>6</sup> of applying metrical tests to that play, to *Soliman and Perseda* and to *Cornelia*, especially the feminine ending test. A feature, more significant, however, than any of these is the sporadic appearance in all three plays of three regular rime schemes : *aca*, where *c* is an unriming line ; *abab* ; and *aaa*. These occur in the following places :

*aca* :

*Cornelia* : I, I, 35 ; III, I, 30 ; IV, I, 105 ; V, v, 436.

*Spanish Tragedy* : I, II, 17 ; II, I, 3 ; II, II, 96 ; III, VI, 5 ; III, XII, 13 ; III, XIII, 2 ;

<sup>1</sup> *Thomas Kyd und sein Kreis*, pp. 54-58.

<sup>2</sup> *The Spanish Tragedy*. [Temple Dramatists]. Introduction, pp. XVII-XVIII.

<sup>3</sup> *Works of Thomas Kyd*. Introduction, pp. XLI-XLIV.

<sup>4</sup> *Zur Kunstentwicklung der Englischen Tragödie*, pp. 100-112.

<sup>5</sup> Larger edition of *The Spanish Tragedy*, Part I [Literarhistorische Forschungen, XIX], pp. LXXXIV-CLII.

<sup>6</sup> *The Spanish Tragedy*. [Temple Dramatists.] A premonition perhaps to notes in the forthcoming edition of *The First Part of Jeronimo* by Schick, or in his yet unpublished Part II of the larger edition of *The Spanish Tragedy*.